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erroneous. It is on the phrase *Lasst uns andere gewähren*; while the meaning of *gewähren* in the case is correctly given, the note proceeds to say: "The usual meaning of *einen gewähren lassen* is 'to leave a person alone', 'to leave a person undisturbed'." This gives the student the impression that he has here to deal with an unusual meaning of the idiom *gewähren lassen*, which is not present in the text passage at all. Moreover, *einen gewähren lassen* means rather 'to let one have his way', not 'to leave him alone'. Probably several more such imperfect renderings may be found, but, probably also, no more than in almost every college text-book.

The Introduction also suffers from the same superserviceableness. Seven pages are devoted to outlining the action, scene by scene. Nineteen pages are given to comments on the meter. Here, as in some other matters, it would have been better to raise questions and leave the working out of the answers to the students.

In the treatment of meter, notably of the so-called trimeters, as well as of the use of Chorus, Professor Breul, like so many commentators, seems to assume that a modern poet, if he derives a suggestion from a classic source, is somehow under obligation to use it without modification. This assumption occasions some unnecessary weighing and balancing of questions such as that of the precise place of the caesura in Schiller's six-stressed iambs, or whether the Chorus in *Die Braut* behaves exactly as in the dramas of Aeschylus or Euripides. Professor Breul does, indeed, defend Schiller's right, as a modern poet writing for modern readers, to use the Chorus as he sees fit, but he makes this defence only after devoting several pages to anxious questioning regarding the facts. On page lxxxiii, line 7, 'syllables' should be 'feet'.

The much discussed question of "Fate and Guilt" receives full and intelligent treatment. Perhaps the fact that at least four different varieties of "tragic guilt" are recognized in *Die Braut* is not clearly enough set forth: A 'guilt' of secretiveness, a 'guilt' of lack of self-control, a 'guilt' of an inherited curse, a 'guilt' of actual sin, as well as a fate due to

envious gods. True, all these are mentioned and discussed. Perhaps an editor may be excused from declaring himself as to which conception is dominant in this drama.—On page xxxii, near the bottom, the reference to a "note on l. 842" is erroneous. The passage involved may be l. 1010, but there is no note of the nature called for even to this line.

The section "Schiller's *Braut von Messina* in Art," and the appendix of parallel passages from Aeschylus, Schiller, and Goethe, are helpful features. The Bibliography is thorough; but it would have been better if the three pages of titles of special studies had been grouped according to subject rather than alphabetically by authors.

The publication of this excellent and attractive school edition of *Die Braut von Messina*, when already two good editions were available for English students, is evidence that the drama is receiving more attention than was once thought probable.

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*Les Poètes Français du XIX<sup>e</sup> Siècle, 1800–1885. Étude prosodique et littéraire.* Par AUGUSTE AUZAS. Oxford, Imprimerie de l'Université, 1914. 12mo., 315 pp.

This book, being prepared on the "méthode directe," is entirely in French. It is meant for use, we are told in a highly eulogistic preface by the general editor of the series, by the "élèves des classes supérieures de nos grandes écoles secondaires et pourra être également mis avec fruit dans les mains des étudiants de l'Université." Its field is indicated approximately, but not quite accurately, by its title. Twenty-two poets are represented. No really important poets of the century are neglected, and, indeed, some half-dozen of those included might well have been omitted and the space devoted to their greater brothers.

Mr. Auzas does not arrange his poets in simple chronological order, but, with true Gallic

fondness for classification, divides them into "Attardés et précurseurs," "les Romantiques," and "les Parnassiens." In the first group are found, among others, Delille and André Chénier, both purely eighteenth-century poets, and Delavigne, rather trimmer than either "attardé" or "précurseur." The Procrustean character of such arbitrary classifications becomes further evident when we find Baudelaire, Romantic to the core, and—even more startling—Verlaine himself, under "les Parnassiens." The poems included do not professedly go beyond 1885, but the editor has stretched his limits at this end as at the beginning. By an unexplained and unsatisfactory change of plan, Sully Prudhomme, Coppée and Heredia (everywhere misspelled "Hérédia") are sparsely represented, a stanza here and a fraction of a sonnet there, in the midst of a running commentary. They were better frankly omitted or else treated on the same footing as the other poets.

The choice of poems may be said on the whole to be good, though there are striking omissions. In the case of Hugo, not a line is given from "la Légende des siècles," his masterpiece. The selection from Leconte de Lisle is very one-sided, all the poems but one being taken from the "Poèmes barbares." The lyric reminiscences of his native Bourbon, the fine poems of Greek inspiration, those on religious themes, are all unrepresented. None of Verlaine's religious poems are included. Excision of parts of poems is not always indicated, and in at least one instance, "la Nuit de décembre," the part excised is the finest. But such cases are the exception; the poets are generally fairly represented. The relative space granted to the various authors is also well apportioned.

In the critical appreciations prefixed to the selections from each poet, one may easily disagree with some of the editor's statements, as, for instance, that love is "le thème unique" of Musset (p. 173); that when Banville began to write, "les poètes, même les plus grands, dédaignaient d'être des artistes" (p. 236); that Sully Prudhomme, better than any of his contemporaries, "a atteint cette précision de style à laquelle tous s'efforçaient" (p. 290). Omissions

are also noticeable: nothing is said of Baudelaire's Romantic origins, nor of the utter worthlessness of Verlaine's latest poems, nor of Coppée's shallowness, artificiality and sensuality. Then, too, if space allowed, one could wish to see more about the interrelations and mutual influence of the poets studied. But the chief fault of these little critiques is their excessive brevity. The critical judgment of Mr. Auzas is usually sound, but it is humanly impossible to treat such a poet as Vigny or Musset adequately in two pages. Even Hugo gets but four pages.—At the end of each critique is a useful and well-selected list of works "à consulter."

The notes are given at the foot of the pages. Notes of critical and interpretative nature are perhaps too few in number. While generally apposite and helpful, the editor's remarks do not strike the present reviewer as correct in every case. Thus the phrase: "que dites-vous aux vers?", in Gautier's "A Zurbaran" (p. 194), is condemned as being "d'assez mauvais goût," while the unfortunate "nous l'avons tous vu," in Hugo's "Napoléon II" (p. 129), which spoils an otherwise felicitous image, is not noticed. Some genuine difficulties, like "Mob" (p. 196), are passed over, while we are told that "averses" means "fortes pluies de peu de durée" (p. 194), and that an "ortie" is a "plante à tige et feuilles piquantes" (p. 119). It is difficult to see of what value notes of this sort, which are fairly numerous, can be to any student mature enough to utilize the somewhat elaborate bibliographies and treatise on versification.

The subject of versification is given great importance, possibly too much so for a work of this sort. The "Éléments de versification," and the "Exercices de versification" appended to each of the three main divisions of the selections, occupy together more than one-sixth of the total number of pages of the book. It might have been preferable to devote a part of this space to a more extended literary appreciation of the poets. There are some observations to be made on the "Éléments." Thus the statement that "l'accent rythmique se superpose toujours à un accent tonique" (p. 11) is hardly in accord with the usual theory.

The author, however, qualifies his statement in a footnote. The principle: "Les voyelles accentuées de la rime doivent être toutes les deux de la même nature" (p. 29), however desirable in theory, is constantly disregarded in modern French by even the greatest masters. The distinction of the *rime riche*, *rime suffisante* and *rime faible* (pp. 28-29), is not entirely clear nor sufficiently developed. The "Exercices de versification" constitute a useful feature, but the author's practice (pp. 95, 97 and *passim*) of giving passages of poetry mutilated, inverted or in prose, for the student to correct, is of dubious propriety. With these slight reservations, the treatment of the versification is praiseworthy and constitutes the most novel and valuable part of the editorial work in this volume. There is an up-to-date bibliography of works on versification.

The "Exercices de littérature" are unusual in anthologies. Some of the themes here suggested for discussion are too general to be of any value to the student, for instance: "Le Romantisme. En exposer les origines," etc. (p. 225). Apart from this, the "Exercices" constitute a useful innovation.—It is to be regretted that the lines of the poems are not numbered, for the lack of numbers causes much waste of time in the classroom.—The editor does not tell us what editions he has followed in his text.—The book is attractively gotten up and carefully printed on good paper. Misprints seem very few. On p. 117 and on p. 167 the last line lacks a final period; on p. 209 the next to the last line should have a final semicolon.

Mr. Auzas's book, in short, gives evidence of careful work; somewhat deficient on the side of literary appreciation, it is unusually full in its treatment of the important subject of versification; finally, the most important thing after all in an anthology, it contains a considerable amount of fine verse, some of it not available in other text-books. It is a useful addition to existing collections of lyrics.

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*Lessing's Nathan der Weise.* Edited with Introduction, Notes, and Vocabulary by SAMUEL P. CAPEN. Boston, Ginn & Company. xcvi + 336 pp.

Amid the wide diversity of aims and methods existing at the present time among teachers of the German language and literature it is a somewhat delicate, not to say odious, task to criticize justly a text-book like this latest edition of Lessing's *Nathan der Weise*. But if we were to begin by expressing, from the viewpoint and experience of a college instructor, a general judgment on the American output of German works for pedagogical purposes, we should be inclined to say that the work of editing at the present time is greatly overdone. Most of our text-books in German defeat the end of good teaching by furnishing the student too much ready-made information, some of which is not relevant to the subject in hand. How much of all that such text-books contain should be laid to the editor's lack of discrimination and how much to the publisher's demand for a text with an appeal wide enough, financially to warrant publication, cannot be discussed here. But the conflict between the editor's ideal of what such a book should be and the practical requirements of the publisher seems to end not infrequently in a compromise. The outcome is a sort of hybrid in which the simple guiding principles upon which such a text should be edited are either obscured or entirely lost from view.

It would seem to be a self-evident proposition that a text should aim to meet the needs of the particular class of students for whose use it is intended. And it seems equally self-evident to us that the work of the editor, in the form of introduction, comments, notes, etc., should be strictly confined to the interpretation of the particular text in hand. In other words, grammatical notes, explanations of contents, as well as helps to a technical and literary appreciation, should all be made to focus on the work itself and not be made the vehicle for a mass of irrelevant information, however valuable and interesting this information